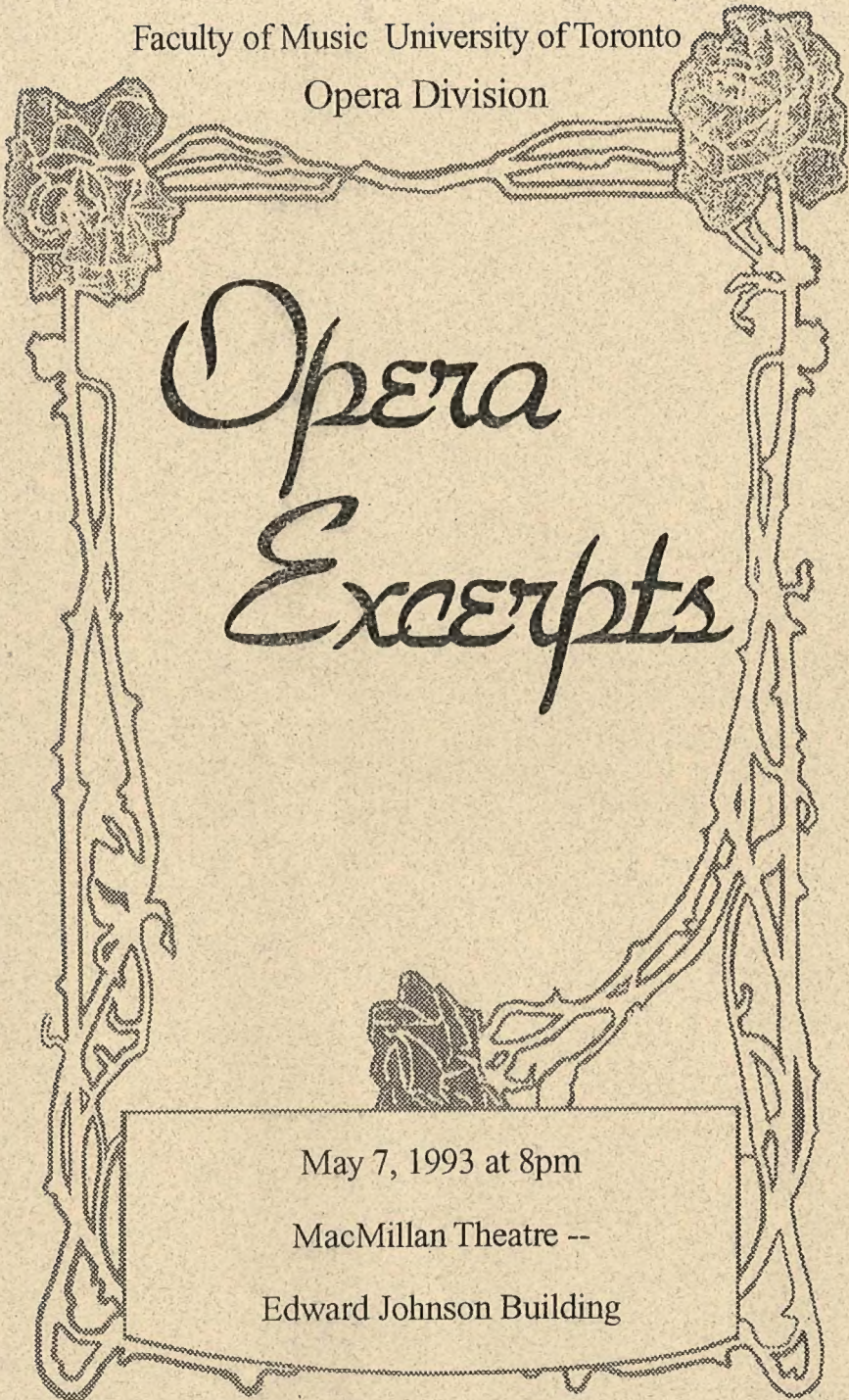


Faculty of Music University of Toronto

Opera Division



Opera Excerpts

May 7, 1993 at 8pm

MacMillan Theatre --

Edward Johnson Building

PROGRAMME

The Magic Flute
Act I; Scene 1 (in English)

Wolfgang Amadeus Mozart
(1756-1791)

First Lady	Anne-Marie Wright
Second Lady	Susan Lexa
Third Lady	Shauna Still
Tamino	Martin Houtman
Papageno	Curtis Sullivan

Musical Director, Stephen Ralls
Stage Director, Nancy Hermiston
Pianist, Sabatino Vacca

La Bohème
Act III; Scene 1 (in Italian)

Ruggero Leoncavallo
(1857-1919)

Mimì	Rosalba Lamanna
Musetta	Stephanie Petropoulos
Marcello	René Boutet
Schaunard	Michael Downie

Musical Director, Stephen Ralls
Stage Director, Nancy Hermiston
Pianist, Sabatino Vacca

Faust
Act II; Scene 3 (in French)

Charles Gounod
(1818-1893)

Marguerite	Nathalie Morais
Marthe	Sarah Langford
Faust	Torin Chiles
Méphistophélès	Sean Watson

Musical Director, Michael Evans
Stage Director, Constance Fisher
Pianist, Robin Wheeler

*****INTERMISSION*****

Martha
Act II (in English)

Friedrich Flotow
(1812-1883)

Lady Harriet	Mari Hahn
Nancy	Jacqui Lynn Fidler
Lionel	Dan Chamandy
Plunket	Peter Wiens

Musical Director, **Michael Evans**
Stage Director, **Nancy Hermiston**
Pianist, **Rachel Andrist**

Manon
Act V (in French)

Jules Massenet
(1842-1912)

Manon Lescaut	Debra Dent
Des Grieux	Eugene Burke
Lescaut	John McGillis
A Sergeant	René Boutet

Musical Director, **James Fraser Craig**
Stage Director, **Nancy Hermiston**
Pianist, **Rachel Andrist**

The Mikado
Act II; Scene 1

Sir Arthur Sullivan
(1842-1900)

Yum-Yum	Celia James
Pitti-Sing	Vilma Indra Vitols
Peep-Bo	Janice Paterson
Nanki-Poo	Dan Chamandy
Pish-Tush	Curtis Sullivan
Ko-Ko	Christopher Ryan
Friends of Yum-Yum	Jennifer Maines
	Susan Lexa
	Anne Marie Wright

Musical Director, **James Fraser Craig**
Stage Director, **Constance Fisher**
Pianist, **Robin Wheeler**



The Magic Flute

Wolfgang Amadeus Mozart

The Prince Tamino is being pursued through a forest by a fearful serpent and is saved from death by the intervention of three mysterious Ladies. Papageno, the birdcatcher, enters and boasts of having killed the serpent which was threatening Tamino, but is silenced by the Three Ladies who padlock his mouth and give him water and a stone instead of food and wine as a punishment for telling lies.

On the orders of their mistress, the Queen of the Night, the Ladies give Tamino a portrait of the Queen's daughter, Pamina, who they say is held captive by the wicked Sarastro and awaits rescue. Tamino vows to save her and sings of his love for her.

Papageno tries to leave, but the Ladies tell him he must accompany Tamino. They give Tamino a flute, and Papageno some bells as parting gifts before sending them both on their way with the comforting advice that they will be guided on their journey by three Spirits.

La Bohème

Ruggero Leoncavallo

Ruggiero Leoncavallo's *La Bohème* was first performed in Venice in 1897, just fifteen months after Puccini's immortal work had been successfully produced in Turin. Calling it a *commedia lirica*, the composer created his own text after Murger's *Scènes de la vie Bohème* achieving a more comprehensive picture of the hard bohemian life than Giacosa and Illica had done for Puccini.

Leoncavallo's energetic and melodic score is in veristic style and, while virtually driven from the stage by Puccini's masterpiece, it is of more than historical interest; the vocal line is demanding but grateful and, in spite of a somewhat sprawling libretto, the opera has colour and dramatic impact.

In Act III the Bohemians labour in Marcello's studio; Schaunard has broken off with his Eufemia while Rodolfo is inconsolable over Mimì's departure to live with a wealthy suitor. When the artists leave, Musetta writes a letter to Marcello, having decided she must leave him because she cannot be sure even of her daily bread. Mimì's unexpected appearance and her protestations of devotion to Rodolfo only strengthen Musetta's resolve and she implores Mimì to abandon the bohemian life of poverty and misery.

Faust

Charles Gounod

The beginning of the opera finds Faust, an aged philosopher nearing the end of his life. Reflecting bitterly on the past, he concludes that all his learning has been useless and longs for the carefree pleasures of youth. Recklessly he summons the devil and makes a fearful pact: a return to youth will be granted at the price of his soul.

In the course of his subsequent adventures, he encounters a young maiden, Marguerite, at a county fair. In Act II of the opera, the crafty Méphistophélès has placed a jewel box in the girl's garden. Her busy-body neighbour, Marthe Schwerlein, observes that such a gift could only come from a great lord. Both women are startled by the appearance of Faust and his evil companion. Marthe is flattered by the Devil's bold and sardonic courtship as Marguerite tells Faust about her lonely life. Faust expresses his love for the girl and, as night falls, she admits that she returns his ardour, but grows frightened and begs him to leave. He agrees but is urged to return by Méphistophélès.

Martha

Friedrich Flotow

It is rash to go to Richmond Fair incognito, as Lady Harriet Durham and her maid, Nancy, find out. By some quirk of Fate they have been engaged as servants to two farmers, Lionel and his foster-brother Plunkett, and at the beginning of the second act are arriving at the farmhouse. The girls are forced to assume names to preserve their disguises. Lady Harriet becomes "Martha" and Nancy becomes "Julia". By the end of Act IV, of course, all hindrances to a double wedding have been removed and it is safe to assume that the young couples will love happily ever after.

Despite the improbable story, the opera is full of moments that are genuinely funny or touching. Act II contains a truly sensitive portrayal of the emotional predicament that Lionel unwittingly causes for "Martha".



Manon

Jules Massenet

In the Abbé Prévost's novel, *Manon Lescaut*, the passionate love of the Chevalier Des Grieux for a fickle young woman appears as one of the great tragic passions of literature. Massenet's opera keeps the love story paramount in a musical setting of melodic beauty and exquisite craftsmanship.

Manon's irresistible longing for wealth and luxury has wrecked the simple happiness first enjoyed by the two young people. Elevated to a glamorous position in Parisian society, she finds that she is still drawn to her first love who has tried to find peace in a religious life. An apparent reconciliation is shattered by an act of revenge taken by one of Manon's scorned suitors and the turbulent love affair reaches its nadir in her arrest.

The final scene of the opera finds the Chevalier Des Grieux and Manon's cousin, Lescaut, on the road to Le Havre, from where Manon is to be deported to Louisiana. As the convoy of fallen women passes by, Lescaut manages a bribe with one of the guards and Manon is released to her Des Grieux. Prison and misery have broken her health and spirit and, after begging forgiveness, she dies peacefully in the arms of her beloved.

The Mikado

Sir Arthur Sullivan

Nanki-Poo, the son of the Mikado, has sworn to help Ko-Ko, the Lord High Executioner of Titipu with his quota of killings by putting his own head on the chopping block. In return, he asks for the hand of Ko-Ko's beautiful ward, Yum-Yum for the month before his execution, which Ko-Ko gives reluctantly as he means to marry the girl himself. As Act II opens, Yum-Yum's school friends are preparing her for her wedding with Nanki-Poo and in her "artless, Japanese way", the bride sings a beautiful song of praise to the sun, the moon, and herself. Joined by Yum-Yum's friend Pitti-Sing and the nobleman Pish-Tush in a madrigal, the lovers try desperately to be happy as their wedding approaches, but the slated death of the groom inevitably puts a damper on the celebrations. To make matters worse, Ko-Ko now runs in to announce that the wife of a man who has been executed must be buried alive, and observes the great consternation of Yum-Yum and Nanki-Poo with malicious glee.



OPERA DIVISION

Musical Director	James Fraser-Craig
Head Coach & Conductor	Michael Evans
Stage Directors	Michael Patrick Albano (on leave)
	Constance Fisher
	Nancy Hermiston
Music Staff	Rachel Andrist
	Stephen Ralls
Student Répétiteurs	Sabatino Vacca
	Robin Wheeler
Co-ordinator	Michael Patrick Albano (on leave)
Acting Co-ordinator	Nancy Hermiston
Administrative Assistant	Tina Orton

PRODUCTION STAFF

Lighting Design	Fred Perruzza
Director of Operations	Fred Perruzza
Stage Manager	James Livingstone*
Assistant Stage Manager	Jenifer Ewoldt-Kowal*
Technical Assistant	Chris Brooks
Production Assistant	James Fulton
Costume Co-ordinator	Diane McCann-Davis
Wardrobe Head	Leisa Bellmore
Wardrobe Assistant	Martha Paul
Seamstress	Vanessa Marshall
Wigs & Makeup	"Transformations Unlimited"
Props	Sue Tucker
	Sylvie Varone
	Ann Webster
Scenic Artist	Richard Mongiat
Running Crew	Russell Bowie
	Ian Hutson
	George Milinov
	Dean Muto
	Paul Quesnel

Acknowledgments

Canadian Opera Company PropsShop, Canadian Stage PropsShop

*by permission of Canadian Actors' Equity Association



*Events of the Opera Division
for the 1993-94 Season*

❖ *A Concert of Operatic Ensembles*

Friday, November 19 & Saturday, November 20, 1993
MacMillan Theatre, 8 pm

❖ *Opera Teas*

Monday, October 25, 1993
Tuesday, January 25, 1994
Tuesday, March 22, 1994
MacMillan Theatre Stage, 2 pm

❖ *Full Production with orchestra*

Gioachino Rossini: il signor Bruschino (in English)
Francis Poulenc: les Mamelles de Tirésias (in English)
Friday, March 4 & 5, 1994
Saturday March 11 & 12, 1994
MacMillan Theatre, 8 pm

❖ *Opera Excerpts*

Program #1: Friday & Saturday
April 29 & 30, 1994
Program #2: Friday & Saturday
May 6 & 7, 1994
MacMillan Theatre, 8 pm

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